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MISCELLANY

ARCHITECTURAL LEAGUE OF NEW YORK

For its thirty-third annual the officers of the Architectural League provided a surprise in the complete alteration of the galleries of the Fine Arts Society. The architects in the league fairly ran away with the show and turned each gallery into something never before seen—columns, naves, side aisles, ceilings—all was changed from the old. One walked in amazement through a series of interiors so cleverly disposed that the feeling of greater space and ordered magnificence grew as one strolled on. To this was added the sound of organ notes which proceeded from what appeared to be nothing more than a grand piano that gave forth unwonted sounds as if there must be large pipes somewhere about in order to produce such full diapason. This fairy architecture was accompanied by mysterious music. And in other respects a welcome change was made, for the various plans and photographs and objects of industrial art for which the league is noted were organized and adapted to the general plan instead of being ranged in the old fashion on the several walls. It was plain that long and intensive planning alone could have resulted in such an impressive exhibit.

Among the many we may pick out a "Madonna Enthroned," painted by Bancel La Farge for the Church of the Blessed Sacrament at Providence, the heroic statue of Ezra Cornell by H. A. McNeil, French's memorial to La Fayette in Brooklyn, "The Sorceress," design for textile by Arthur Crisp, and the overconsole mural painting by Mortimer Lichtenauer. The exhibits do not lack gayety for there are delightfully absurd designs in *batik* and decorations for small theaters full of comical daring in which the Orient, that long-sufferer, has to supply ideas. Many are the stately buildings both public and private which find representation, nor is landscape architecture missing, nor mosaic, nor stained glass, bronze-work and hammered iron. The big illustrated catalogue which is always the feature of the Architectural League shows is produced this year with all its wonted magnificence.

POSTER COMPETITION NATIONWIDE

War Saving Stamps are to make a wide sweep if the plans of a poster competition open to all the school children are carried out. The designs as sent in should be 24 x 32 inches and 12 x 16 inches (uprights) and 9 x 16 inches (broad). Colors may be used not to exceed four and no more than two styles in lettering should be employed. "The designs should emphasize and illustrate various ideas which should tend to promote the war-savings campaign. Ideas visualizing thrift, saving of pennies, sacrificing luxuries, earning money for the Government, etc., should be used." There are three classes to whom this competition is open: Students in art schools, students in high schools and pupils of the

seventh, eighth and ninth grades. In New York State the competition is announced from the State Department of Education at Albany by Royal Bailey Farnum of the Industrial Art Section, who will supply any particulars needed. The school poster movement is meant to interest school children personally in the war needs and do a good deal to aid the big war loan. It has the endorsement of Mr. Frank Vanderlip.

FATHER AND DAUGHTER EXHIBIT TOGETHER

The exhibition of fifty pictures by Wells M. Sawyer and Helen Alten Sawyer at the Babcock Galleries is most interesting as showing the influence of heredity in the evolution of an artist.

The subjects chosen by these artists are all from the charming "Sleepy Hollow" country and Westchester County.

The interesting thing about this exhibition is that, no matter how good a painter the father is, the daughter is a better one. Her color sense is finer and some of her "values" are surprisingly true. So that her work is full of light to an unusual degree. Let her but keep her broad values true and pay a little more attention to the drawing of details and a little less to "slap-dashing" and she will make a mark for herself.

SOME RECENT BOOKS

Francisco de Zurbarán. By José Cascales y Muñoz. From the Spanish by Nellie Seelye Evans. Beyond his name and the pictures by him which for the most part are in Spain the world has known little about the painter Zurbarán, and what was stated included many stories that are doubtful. Señor José Cascales y Muñoz has done much to clear up the record of Zurbarán's life in Seville and Madrid and it is noteworthy that he begins his book with a chapter on "legends." Though with all his research and the aid of previous French and Spanish writers on this artist there remain some obscure passages in the career of the distinguished fellow-painter with Velasquez and Murillo.

It was the even tenor of Zurbarán's existence that made him less talked about, he did not have the court life of Velasquez, nor the furious temper of the elder Herrera nor the popular qualities of Murillo. Mrs. Seelye Evans has translated the book which appears, privately printed, under the copyright of Frederic F. Sherman, in a large quarto with many half-tone illustrations. Among them are: the portrait of Zurbarán in the museum of Brunswick, Germany, and paintings at the Hispanic Museum and in private hands in New York. Some sixty illustrations give a fair idea of the work of this grave and religious and intensely Spanish artist.